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Jane R. Miller

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METRO PICTURES MAGAZINE

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No. 7

WHAT makes a good motion picture? What quality marks the difference between the pictures that delight us and make us want to see them again, and the pictures that fail to satisfy? If you never have thought seriously about this question, it is very much worth your while to give it thought, because it enables you to enjoy the good pictures more and to make clear in your mind the reasons why the others displease you. You become a judge of pictures, and the more intelligent judges we have the better the pictures are bound to be, because the makers of pictures will not dare to turn out an inferior brand of entertainment if the public will refuse to receive it.

METRO PICTURES MAGAZINE does not pretend to know everything about motion pictures, but we have had unusual opportunities to see good pictures, big pictures, successful pictures in the making. If you have followed Metro pictures in their rapid progress toward the very top of picture mountain, you have already realized that there are to-day no better pictures. We believe, and several millions of persons who are regular patrons of Metro pictures, believe there are none nearly so good. It is proper, therefore, for us to go into the why and wherefore of good pictures, and here we go:

A good picture—we are speaking of dramas and comedies—must, first of all, tell an interesting story, and it must tell it clearly and well.

It must be real in all its details. If the home of a society leader or a millionaire is shown, it must actually be the counterpart of such a home in real life, and not a cheap, haphazard imitation that insults your intelligence. It must be photographed clearly, and each scene must be easy to see. It must be well acted, so that those who see it are carried into its atmosphere without feeling that they are looking at a sham. It must be a clean picture that anybody's mother or wife or sister or daughter can view without a blush. It must have good, strong, red-blooded action, and it must have suspense and continuity.

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By the
METRO PICTURES CORPORATION

BY suspense we mean that the picture must not let you in on its big secret until it nears its finish, and by continuity we mean that events must follow one another in perfect order without jump and without delay. When a picture has all of these things, it may be called a perfect picture, and when it has most of them it may be called a fair picture. It will be an interesting pastime, in viewing pictures, to ask yourselves if the subject before you on the screen has all of these qualities, but it is probable that with a very good picture you will be so absorbed, so anxious to know what is coming next, so eager to know the secret of the story, that you will forget all about the rules until afterwards.

A VERY large number of the friends of METRO PICTURES MAGAZINE have decided to include a year's subscription to this publication in the list of their Christmas gifts. The magazine will be sent by mail to any address in the United States for 52 weeks for \$2, with 50 cents to be added if the address is in Canada. This will make certain that during the year the reader will be kept in close personal touch with the greater stars of motion pictures, receiving regularly the intimate fact stories about such players as Ethel Barrymore, Mary Miles Minter, Francis X. Bushman, Beverly Bayne, Emily Stevens, Valli Valli, Grace Elliston, Emmy Wehlen, William Faversham, Mme. Petrova, Edmund Breese, Marguerite Snow, Lionel Barrymore and a host of others who through their great talents have found favor in the eyes of the motion picture millions. In addition there will be a wonder series of special articles written by Mr. Bushman, by Martha Hedman, by Beverly Bayne, and Marguerite Snow. A special series by Miss Barrymore and another by Miss Stevens. There will be exceptional stories by Merritt Crawford, Edfrid A. Bingham and Tom J. Geraghty on motion picture subjects and a wealth of pictures exclusive to the readers of this magazine. Fill in the blank on page 17.



MARGUERITE SNOW
With Paul Gilmore, William Clifford and Frank Bacon in "Rosemary," a New Five-Part Quality-Metro Feature Picture

From Villainy to Virtue

Gentle and Dainty Marguerite Snow, Once Cast for "Wicked" Roles Has Found Her Real Vogue and a Genuine Delight in Portraying the Heroine in Metro Wonderplays

By Tom J. Geraghty

FROM villainy to virtue, either in real life or in the land of make-believe, is more than a mere step—it's a big hop, skip and a jump. It means spanning the vast chasm that separates the good from the bad in contrasting human emotions—a complete transition from the goat-pen to the sheepfold.

In real life the reformed villain encounters countless obstacles, when in rare cases he conscientiously strives to reach the path of virtue and righteousness. It is often a long, long struggle, and it requires fortitude and courage to reach the goal. Once it is won, it invariably proves to be worth the sacrifice and the effort it cost.

It would be difficult to find a happier person than Marguerite Snow, the gifted Metro star, who has successfully traversed in filmland the road from villainy to virtue, during her notable career on the screen. She never aspired to be the wicked creature she has so often been painted on the classic white curtain. She had to portray the character against her will and bad as she often made herself out to be, there was never a photoplay audience but felt a certain sympathy for this gentle villain.

But now that she has been reclaimed, as she expresses it, Miss Snow is as happy as a big sunflower.

"IT was my fortune at the beginning of my screen career," said Miss Snow, between "takes" at one of the Metro studios, "to fall in with directors who insisted on making a villain out of me. I couldn't help myself. As you know, I played the rôle of that deep-dyed lady, the 'Countess,' in 'The Million Dollar Mystery.' I hated that woman so thoroughly that it probably was responsible for the mean, scheming interpretation of her double-dealing character I gave. It was quite a joy to renounce that sort of a rôle especially when one can portray the delightful and charming part of 'Dorothy Cruickshank' in 'Rosemary,' the newest Quality-Metro picture, in which I am starred. I love every minute of it as thoroughly as I detested the 'wicked' woman parts I used to have.

"Really and truly, I think the rôle I have in 'Rosemary' is by far the best effort of my career. At least, it did not leave an unpleasant after-thought, as some of those horrid other parts so often did. I hope I am through with the villainous and vampire type of rôles. Why sometimes I have wondered if those who saw me haven't half believed I had something of the character I portrayed in private life. It makes me shudder to think of the possibility.

"I want more rôles like 'Dorothy,' if I am going to have my likes and dislikes con-

sidered. To me her character epitomizes all I would wish to be either on or off the screen.

"OF all the rôles I played on the stage before I went in for motion pictures, I liked best the part of 'Peter Pan,' the rôle Maude Adams created. I played it in stock at the Belasco Theatre in Washington. Can you imagine anyone who would love to do a part like 'Peter Pan' caring anything whatever about such a rôle as the designing Countess in 'The Million Dollar Mystery'?

"In a way, such things are causes for some regret, but they have to come in our profession, I suppose. Some of my friends, who remembered my work in ingénue and straight leads, predicted that I never would be able to return to them after I became known throughout the country as a villainess. But I did not agree with them, though goodness knows I was delighted to put that part out of my life forever and a day. And I hope not to hear anyone rattling that skeleton for me again.

"WHEN I played the wicked Countess I had to build myself up, even physically. I had high heels put on all my shoes, and I stacked my hair as high as I possibly could and still keep it presentable. So, you see, I was really wicked—I was even false to myself. I think after my friends see 'Rosemary,' they will forget all about my awful past on the screen, and look forward to seeing me keep up the good work and reformation."

When Miss Snow was asked to tell something of a personal nature about herself, her diversions and hobbies, her ambitions and hopes, she smiled and hung her head like a child who had been asked to "recite a piece for company."

"There is really nothing to say, other than that I am very, very happy to be playing in parts like that I have in 'Rosemary,' 'The Silent Voice,' and 'The Second in Command,' in the two last of which I was starred with Francis X. Bushman," Miss Snow said. "I trust I am through with the vampire types for all time. They really got on my nerves, and I am glad to be away from them.

"As for habits and hobbies, I think it is amusing to read some of the ludicrous things attributed to motion picture and stage stars. We are just ordinary humans, like anyone else. Why should I be different in my home life? I never get up early and walk through the dew-covered grass in the park in my bare feet. I

wouldn't give a cent to ride a horse. "I am just a regular girl, that's about all; so you see there is really nothing interesting for me to talk about. I like my work. I like motion pictures.

"I like to sew and I like to read, two things I have cultivated during the tedious and long waits around the studio, between scenes. I am fond of children. I like plenty of fresh air. I like to walk, but would rather ride. I don't like hotels, and hope to have my own cozy apartment soon, after I take my things out of storage. I like lots of friends. I am glad I am alive—and there you are."

But despite all of this, she is one of the most interesting young stars of the silent drama. It remained for some one else to divulge the fact that Miss Snow's mail is as heavy as a big corporation, and that since she has been in New York—just a few short weeks—she has received and answered more than one thousand letters.

Miss Snow has had a wonderful career since her début on the stage in a stock company in Denver. She was then fifteen years old. Her father was "Billy" Snow, a famous old minstrel twenty years ago. Marguerite, or "Pretty Peggy," as she is affectionately called by thousands of her admirers, was born in Salt Lake City, where her father was playing an engagement. But she claims Savannah, Georgia, as her home, for it was there her parents lived when they were not travelling on the road.

MISS SNOW was educated at the Loretto Heights Academy, near Denver. Her mother always told her she could determine upon her own career when she reached the age of fifteen. When that time came, Marguerite was ready to announce that she intended to follow in the steps of her distinguished father, and adopt the stage.

She was successful in getting a place with a well-known stock company. James O'Neill saw her there and engaged her for the following season to appear with him in "Monte Cristo." From that time on everything was rosy for Miss Snow. She played leading rôles from the start, appearing in such parts as the widow in "The College Widow," and the leading female rôle in "The Devil."

Miss Snow made her début in pictures with the Thanouser company, her first appearance being in "The Younger Brother." After that, she was given heavy rôles, and her screen character blackened with the awful stamp of villainy. But now she is on the happy road to triumphant virtue, and she promises to do the best work of her interesting career.

"Big Chief" Carewe—Heap Director

Famous Metro Producer Finds His Indian Blood of Distinct Advantage in Creating Distinctive Photoplays

By Townsend Black

DIRECTORS of motion pictures have long been known as a temperamental, turbulent and tumultuous lot. Whether this description fits all of them is open to discussion, but there is no denying that they are at least emphatic. A few use the policy of speaking softly, but wield a big stick. Others occasionally speak with much authority and carry a stuffed property club. They are so anxious for results, and there are so many things to keep always in mind, that it is little wonder their nerves are atingle and their voices sometimes show signs of strain.

All of which leads up to a word or two about "Big Chief" Edwin Carewe, and the famous war-whoop he uses when directing the making of pictures at the Rolfe-Metro studio. Mr. Carewe is one-fourth Chickasaw Indian, and when he is not working on a picture he can be found on his big reservation farm near Ardmore, Indian Territory, which he inherited from his maternal grandmother, a full-blooded Chickasaw. "Big Chief" Carewe always uses his "voice of the plains" in his direction. When he is in the Rolfe-Metro studio, near Broadway, in Sixty-first Street, in New York City, it is impossible to hear him over on Columbus Avenue, which is a block away, because sometimes the noise of the elevated trains drowns his voice. On the other hand, the "Big Chief," when he deems it expedient, can roar as gently as the time-honored "suckling dove."

Miss Emily Stevens, his favorite star, vouches for this.

"Big Chief" Carewe is ambidextrous and directs with both hands, beside always keeping the muffler cut-out on his wind pipes. These are not the pipes of peace, either. Ugh! One word from this native American son and the most indifferent stage hand comes to attention, and shakes like a streamer before an electric fan. Stage and screen stars, who have been used to wearing their temperaments on their sleeves, and having them petted and called sweet names, speedily decide to put them away in camphor when they come under

the "Big Chief's" hands. He is easily the biggest noise in the making of the silent drama, for he has the "Indian sign" on all other leather-lunged contenders.



EDWIN CAREWE and EMILY STEVENS Discussing a Scene in "The House of Tears," a New Rolfe-Metro Feature Picture

BECOMING serious again, Edwin Carewe has made some of the best feature productions which have been shown on the Metro program. "Destiny, or The Soul of a Woman," in which Emily Stevens is starred, was made under his direction. It has not only proved one of the most popular Metro pictures, but is counted one of the most artistic features of its kind ever produced. Carewe has just finished another big five-part production, "The House of Tears," in which Miss Stevens again appears in the stellar rôle. Another achievement of Carewe, for masterly direction, is "The Final Judgment," in which

Ethel Barrymore is starred. All of these features are meeting with big success wherever they are presented.

There is no limit to Carewe's versatility. His next Rolfe-Metro production will be the brilliant comedy-drama, "The Upstart." The Indian blood in "Big Chief" shows most prominently when he is directing action in the open. There he is right at home, as befits the son of his nature-loving forefathers.

Carewe has had considerable training and no little success on the speaking stage before he went in for motion pictures. He played in stock from one end of the country to the other, and there is hardly a tank town, where they still throw off the mail, in which Carewe has not appeared. He was leading man for Laurette Taylor, and afterward played with Otis Skinner, Nat Goodwin, Kitty Gordon, Chauncey Olcott, Mattie Keene, Hal Davis, and other notables of the stage.

The "Big Chief" made his debut in motion pictures with Lubin, and first appeared under the direction of George Nicholls. Later he proved himself a director of unusually fertile imagination and one who could get results. This reputation he has lived up to since coming to Metro.

While the "Big Chief" earnestly whoops up things around the Rolfe-Metro studio, he has a fine sense of humor, and his bark is truly worse than his bite. With his Indian blood is blended some of the best New England and old England stock. His father is F. M. Fox, an Englishman by birth, and now a practising lawyer in Corpus Christi, Texas. The "Big Chief's" mother was Miss Sally Priddy, the daughter of James Priddy, a New Englander, who went West to grow up with the country, and married the daughter of a Chickasaw chief.

Carewe is "heap director," and may his tribe increase, at least as long as he can direct such features as "Destiny, or The Soul of a Woman," "The House of Tears," and "The Final Judgment," all of which are wonderplays.

The "Sunshine Girl" in Pictures

Winsome Mabel Taliaferro, the Brilliant Stage Star and the Newest Addition to Metro's Notable List of Stellar Attractions, Fairly Radiates Joy and Happiness

By Eileen Mack

IN these gray days when half the world is engaged in conflict, the call for the brighter things in life is emphasized. There is a new thrill in even the stray beams of sunshine which penetrate through the ominous, leaden war clouds. So, when a flood of sunshine envelopes one, and walls out the gloom, naturally there is cause for rejoicing. We read and see so much of the sordid, the darker side, that we delight in the sunshine. It gives us a new impetus, a new hope, a new lease of life. But above all it is the sunshine of the heart that throws its high lights on our faces and reflects itself in our dispositions, making life seem worth while.

To contemplate dainty Mabel Taliaferro in motion pictures, is to visualize happiness personified. She has been aptly called the "Sunshine Girl," and it is only fair to state that as a radiator of real joy rays, she has no peer on either the stage or screen. Wise philosophers of all time have held that the two greatest things in life are youth and sunshine. This rare combination is Miss Taliaferro's in fullest measure, and characterizes all her work on both the stage and screen. Her manner, her sprightly disposition, her beauty and personal charm, her genuine spirit of youth, combine to make her one of the most fascinating young women in all the amusement world.

When Miss Taliaferro recently closed a contract to appear exclusively in Metro feature productions, Metro fans found cause for congratulation. There isn't a theatre-goer who has been charmed by this accomplished artist in her marvelous performances in such plays as "Rebecca of Sunnybrook Farm," "Polly of the Circus," and "Springtime," who will not expectantly wait to see this gifted star in pictures.

Miss Taliaferro has always been a joy to look upon, and her inspiring artistry will be heightened and enhanced upon the screen.

MISS TALIAFERRO is every whit as happy over her proposed work in motion pictures, under the Metro auspices, as her public will be to see her. With all the enthusiasm of youth, she confidently expects to do the greatest work of her career in pictures. She is equally anxious, with those who direct Metro fortunes, that a suitable vehicle be found for her, in line with the rôles she has so delightfully depicted

upon the speaking stage. Great care is being exercised in this direction in Miss



Like J. M. Barrie's "Grizell," MISS TALIAFERRO'S Beauty Is Distinctly Her Own

Taliaferro's behalf, and a selection will be made of one of several original manuscripts and well-known novels and plays, now under consideration, only when one is found which contains a typical Taliaferro rôle.

Like the famous "Grizell," whose character Sir James M. Barrie portrayed in two notable books, Miss Taliaferro possesses a beauty distinctly her own, including that fascinating "crooked smile" that was "Grizell's." She comes of an old Southern family, and there is aristocracy written in every line of her beautiful face. She is gifted with marvelous histrionic talent that has been developed to its fullest extent through hard and conscientious endeavor. But she has retained that sunshiny charm of youth that was so forcibly exemplified

in her early performance, as a child-actress in "Polly of the Circus."

Discussing her coming appearance in Metro feature productions, Miss Taliaferro declared it would mark the supreme moment of her career.

"EVER since I was a child I have loved the exciting things in life," she said, "and I cannot imagine a thing more exciting than motion pictures, as they are to-day. I am passionately fond of the great outdoors, where I think I really belong, and I do hope my pictures will contain much of nature's magnificent backgrounds.

"There was much of this outdoor spirit in nearly every play in which I have starred, and I know nature finds a bigger and greater expression in motion pictures than it does upon the stage, no matter how elaborate the stage setting may be. Then, too, I think the public likes exteriors, at least a trifle better than the most artistic interior scenes.

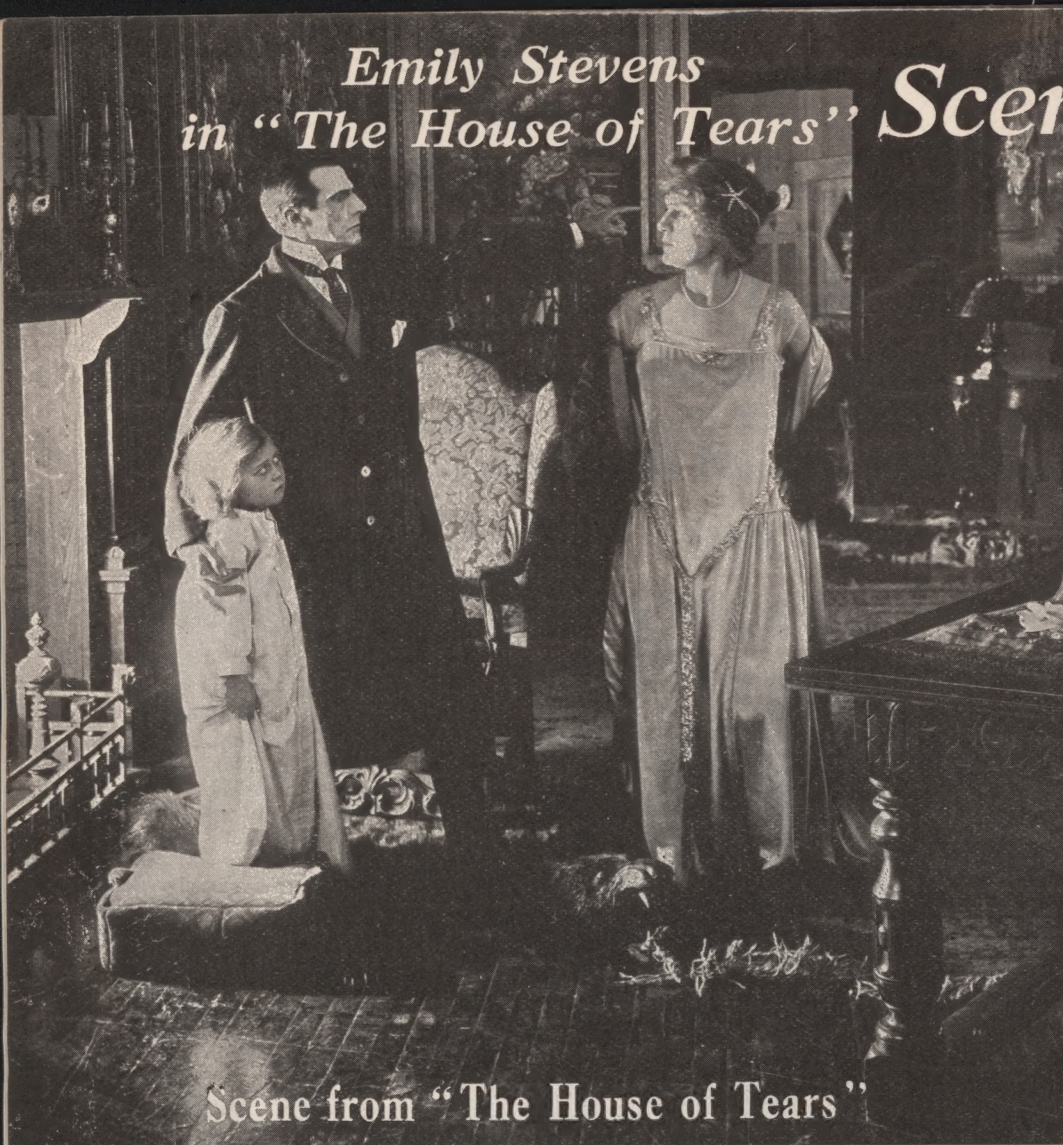
"In a word, people want sunshine, the refreshing green fields, streams and hillsides. I have seen some wonderful things in nature shown on the screen, so realistic that one could almost feel the cool of an evening, and fancy that the singing of birds and the lowing of herds were rumbling in one's ears.

"In my work in 'Polly of the Circus,' 'Rebecca of Sunnybrook Farm,' and in 'Springtime,' I revelled in the abandon of the romping, sunshiny rôles assigned to me, and I never for one moment tired of playing them. I know I shall like motion pictures even better, for so many of the scenes are made out-of-doors and that surely will be a constant new delight and prove an inspiration for me."

Miss Taliaferro listened long before she harked to the call of motion pictures. It was not that she did not feel their tremendous possibilities as a medium of expression for her art and personality, but she feared to find herself amid surroundings which might be inharmonious. Hence it was with distinct satisfaction that she accepted Metro's invitation to join their constellation.

And now the "Sunshine Girl" will have her wish and achieve her heart's desire in forthcoming Rolfe-Metro feature pictures. No effort will be spared to transfer her sunny disposition to the screen, and the great outdoors, that she loves, will be her workshop, in so far as it is possible and consistent with the story and action of the productions now being selected for her.

Emily Stevens
in "The House of Tears" *Scenes from Met*



Scene from "The House of Tears"



Scene from "The House of Tears"



Scene from "The House of Tears"



Scene from "The House of Tears"

tro Wonderplays

Marguerite Snow
in "Rosemary"



"Rosemary"



Scene from "Rosemary"



"The House of Tears"



Scene from "Rosemary"

The Coquelin of Motion Pictures

WITH the increasing demand for higher excellence in motion pictures, and realism in the utmost degree, the character actor has come into his own. No longer will motion picture patrons accept a young actor playing the rôle of an elderly man, wearing an unrealistic wig and whiskers. They demand whiskers and hair that have weathered the years of time on the head they adorn. In a word, you cannot cheat the penetrating eye of the camera. And it follows, that you cannot longer cheat the photoplay enthusiast. The most ingeniously made bald wig will show a line across the forehead that is as plain as a path across a field.

This fact is the reason why such notable character actors as William C. Cowper, who is appearing in Metro feature productions, are making their appearance on the screen. Mr. Cowper is an actor of the old school, and has played hundreds of prominent rôles on the speaking stage and screen, and because of his marvelous versatility, he has come to be known as the "Coquelin of Motion Pictures."

During the few years that he has been in motion pictures, he has played rôles ranging from a dashing college boy, to a decrepit old man. In the big spectacular production of "The Three Musketeers," Mr. Cowper successfully essayed the amazing number of thirteen rôles. This comes close to a record for protean acting in the silent drama, and every part he undertook was convincingly delineated by this veteran artist.

MR. COWPER comes of a long line of famous actors. His father was the "Great J. C.," as he was affectionately called by the patrons of the famous old Drury Lane Theater in London. For many years he was the leading man at the Drury Lane, succeeding the noted actor, Phelps. Upon his retirement from that historic old playhouse, the elder Cowper was pensioned with one thousand pounds a year, under an arrangement provided for in the Nell Gwynne Fund. It was while he was making history at the Drury Lane, as the foremost actor of his time, that the "Great J. C." was approached by a young man seeking a minor part on the stage, who gave some promise of meeting the exacting requirements of that theatre. The "Great J. C." employed the young man, an act which he never had cause to regret, for the applicant was none other than the late Sir Henry Irving, who afterward succeeded the "Great J. C." for a period of years at the Drury Lane. Sir Henry remained a warm friend and admirer of the "Great J. C." all his life.

Soon after his début on the stage in Sydney, Australia, William C. Cowper, who was ever nomadic in disposition, wandered to the United States, then back to England, to the very scenes where his

William C. Cowper, Veteran Metro Actor, has Earned the Title by His Quaint Versatility

By Duncan Hardie

illustrious father had scored so many conquests. He proved a worthy son of his distinguished father, though he never aspired to the heavy rôles in tragedy in which his father excelled. Mr. Cowper



He Once Successfully Essayed Thirteen Rôles in the Same Production

rather leaned to romantic parts in those days, and it was not long until he became known as "the best Romeo on the English speaking stage." This tribute came to Mr. Cowper because of the remarkable characterization he gave of the rôle, and also because of his aristocratic bearing and fine appearance.

THE strange personnel of the working force in a motion picture was emphasized recently in the case of Mr. Cowper. He was playing the part of an old man in a western mining town, one of the striking types in "A Yellow Streak," the Columbia-Rolfe five part production, in which Lionel Barrymore and Irene Howley are starred. Mr. Cowper was in the midst of a big scene, when a group of visiting actors in the studio stopped to watch the work of the other artists.

"It is simply wonderful how Director

Nigh can find such types as that old fellow there," one of the men said, indicating Mr. Cowper. "I'll bet he picked that fellow up right out of the high grass, upstate, where they have been making the exteriors on this picture. Nigh has a pronounced penchant for doing that very sort of thing. I suppose this is all a great wonderland to the old fellow, and probably by this time he has aspirations to be a great actor some day."

The man who made this sage observation and deduction was given a terrible jolt when another hastened to explain that Mr. Cowper was the son of the "Great J. C." and that long ago, he was known in America, England, and all her provinces as the "best Romeo" on the stage.

When still quite a lad, Mr. Cowper enlisted in the British Navy. He saw active service the second year when the vessel on which he was serving was ordered to Pacific waters, and there participated in the New Zealand war. With other marines Mr. Cowper was sent ashore to quell an uprising among the natives. He was shot in the thigh and through the right ankle and received a dangerous spear wound in the back. Mr. Cowper was incapacitated and for several months hovered between life and death in a hospital in Sydney, Australia.

AFTER his recovery, Mr. Cowper took up the stage as a profession, making his debut, as has been said, in Sydney. He won high favor immediately, and for seven years played leading rôles in notable productions in the South Pacific. His fame soon spread to the "States," and Mr. Cowper was induced to come to Boston, where he was starred at the Globe, in its then famous stock company.

He also appeared in the Boston Museum, then one of the leading playhouses of the country. Jack Mason took his place there when Mr. Cowper left to join the Augustin Daly company in New York. He was afterward associated with William Gillette for three years at the Madison Square stock company, and then went with "Jim" Collier to the Union Square, where he had a prominent rôle in "The Lights o' London" production.

Mr. Cowper was also the leading man with Thomas W. Keene for forty weeks, and later supported Lawrence Barrett, Edwin Booth, Otis Skinner, and other noted stars of that day. Besides being a finished artist, Mr. Cowper was a well-known playwright twenty-five years ago. His first play was "Blackmail," in which he was starred for two years. Altogether, he produced eight plays, including "A Mexican Romance," "Gypsy Born" and "Florell." He provided Viola Allen with her first starring vehicle, which was "Florell."

After being featured with Louis Morrison in "Faust" for one season, Mr. Cowper

[Continued on Page 14]

She's a Girl of Many Moods



Grace Valentine, Whose Contrasting Expressions Adorn this Page, Though New to the Screen, Has Won Already a Host of Admirers



IT is difficult, even with an elastic imagination, to believe that these two pictures are excellent likenesses of the same girl. In the first there is expression that tells volumes. Tensity, anguish, distress and heart-pangs are written in every line. There is the dramatic power of the gifted artist. The second is absolutely the opposite, and is obviously that of a roguish, care-free girl who is daring the camera to do its worst. Yet both are good pictures of Grace Valentine, who is featured in the new Metro picture, "Black Fear," in which Grace Elliston is starred. In one she is seen in an intense dramatic rôle, which she powerfully portrays; in the other she is just her vivacious, out-of-doors self. The two indicate vividly Miss Valentine's screen possibilities. Pantomime is the essence of motion picture art. And here are two expressions between which lie almost the whole range of human emotion. Facile facial expression is the very keynote of success in the silent drama, and that Miss Valentine has it in supreme degree is here well evidenced.

In this respect Miss Valentine already stands with the leaders of her profession. And though she is comparatively new to motion pictures, she has always been noted for her remarkable character portrayals. Miss Valentine has appeared in but two

pictures and made her début under Metro auspices in "Black Fear."

In the past Miss Valentine has excelled in light or ingénue rôles, although she has

played some big dramatic parts. Like many another successful artist of the stage and screen, she received her early training in stock. For more than a year—and that

wasn't very long ago—Miss Valentine played ingénue leads for Oliver Morosco at his theatre in Los Angeles. After she left stock Miss Valentine was given the important rôle of "Gertrude Meyer," in Jack Lait's successful play, "Help Wanted." She created this part in Los Angeles, and made such a wonderful success of it, that the play was taken to Chicago, where it enjoyed an uninterrupted run of more than seven months at the Cort Theatre there.

Great things are expected of Miss Valentine in the silent drama. She is truly a girl of many moods and many expressions, which is more than half the battle in the fight for supremacy in motion pictures.

Introducing Miss "Metro"

DOGS is dogs, but when one breaks the leash of the commonplace, and achieves distinction, credit should be rendered just as it must be given to regular folks who do things. Take the case of "Metro," the daintiest and most popular of cinema canines, who will shortly make her début in a big feature production on the Metro program. It was through sheer personal magnetism and her knowledge of the art of pantomime that "Metro" received an invitation to appear in motion pictures.



"METRO" Is Always First.

The fact that Mrs. Richard A. Rowland, wife of the president of the Metro Pictures Corporation, stands sponsor for "Metro," did not count one whit. Everyone around the Rolfe-Metro studios just dotes on her, and more than one stellar actress has asked permission to have "Metro" with her in a scene. She is an aristocratic little individual, but full of ginger and "pep," and often she has relieved the monotony of long waits between "takes."

Stripped of her favorite pink ribbon bow, "Metro" tips the beam at four and a half pounds. She is a high bred Pomeranian, and boasts of a long line of pedigreed ancestry. Like all true artists of the screen and stage "Metro" puts on airs when she speaks of her extensive wardrobe. In addition to her favorite pink bow, she has innumerable collars, sweaters, raincoats, and even an evening gown. She does not wear an ankle watch, but with fur the raging mode this season, she is the last word in correct dress.

What's What and Who's Who in Metro

[Answers to Queries from Our Correspondents]

Anxious, Indianapolis, Ind.—Yes, Edward Brennan, who is playing leading rôles in Metro features, is a former Indianapolis resident, and studied law there with Benjamin Harrison. It follows that the report that he was killed, when he saw service in the Philippines, is erroneous.

Jerry, Brooklyn.—Marguerite Snow is now living in New York. Her last Metro picture is "Rosemary," which was made in California. She will be seen in another big feature shortly.

Ajax, Utica, N. Y.—Yes, Hamilton Revelle, who is now being starred in Metro productions, is the same Hamilton Revelle that figured in the sensational production of "Sapho," with Olga Nethersole, when that play was stopped by the police in New York City.

Lieut. X., Ludlow, Kentucky.—Beverly Bayne has appeared in but one feature with Francis X. Bushman since she joined Metro. That was "Pennington's Choice." The famous pair will be seen together in many future Quality-Metro pictures.

C. D., Lancaster, Chicago.—Metro is always open for good scenarios, or stories that can be picturized. Address, Arthur James, Scenario Director, Metro, 1465 Broadway, New York.

Elderly, Washington Heights.—Yes, the appearance of Mrs. Thomas W. Whiffen, the "Grand Old Lady" of the stage, with Mary Miles Minter, in "Barbara Frietchie," marked her début in motion pictures. It is quite probable that she will appear in future Metro productions.

D. Boone Thorpe, Rushville, Ind.—You are correct. Emmy Wehlen was a musical comedy star before coming to pictures, and for several years was the leading woman at the famous Gaiety Theatre, in London. Previous to her musical comedy career, however, she had appeared in important dramatic productions on the Continent.

M. M., Joplin, Mo.—The personal address of Francis X. Bushman is now the Biltmore Hotel, New York City. He is always pleased to send his photograph on request.

Washington Square.—Mme. Petrova's last Metro picture was "My Madonna." She will next be seen in "What Will People Say?" which is now in process of production at the Popular Plays and Players Studio, for release on the Metro program.

Metro Fan, Bangor, Me.—Emily Stevens is a niece of the famous stage star, Mrs. Minnie Maddern Fiske, and made her stage début playing with her aunt in "Becky Sharp." She will next be seen on the Metro program in "The House of Tears," a five-part feature picture, directed by Edwin Carewe, who also directed Miss Stevens in the notable picture, "Destiny, or The Soul of a Woman."

S. O. L., Brooklyn.—Howard Estabrook appeared in one Metro feature, "Four Feathers." He is now with Pathé, and you can address him care of that company, at No. 25 West 45th Street, New York City.

The Coquelin of Motion Pictures

[Continued from Page Twelve]

returned to England. He was warmly received there, and was starred in several successful plays. But Mr. Cowper had been away from England so long that the customs and manners of his native land, and the manner in which theatrical productions were handled, did not meet with his approval, so he returned to America. Immediately upon his return he resolved to make this country his home. He applied and was given naturalization papers, and has been a loyal citizen ever since.

FOR several years Mr. Cowper appeared as a headliner in vaudeville, some of his sketches including "A Cowboy's Courtship," and "Hamlet Up-to-date." Since making his début in motion pictures he has been featured with the Famous Players, Pathe and Thanhouser.

The fact that a brother player, seeing him for the first time at work in a motion

picture, should size him up as a "type" taken from a work-a-day world, Mr. Cowper considers one of the best compliments of his career. His realistic portrayals of the difficult rôles assigned him have won him an enviable position in the realms of film-dom. He made his début with Metro, under the masterly direction of William Nigh, in "Emmy of Stork's Nest," and repeated his success in that production with a studied performance of an interesting rôle in "A Yellow Streak."

Like all actors, drilled well in the old school, Mr. Cowper is a master pantomimist, and with a single expression is able to convey the same thought that finds expression in the spoken word on the stage. Versatility is Mr. Cowper's middle name, and his well-earned title of "The Coquelin of Motion Pictures," is the monument of many long years of hard work on the spoken stage.

"Rosemary—That's for Remembrance"

THORNDYKE HALL had never in its history seen such a night. Sir Jasper, the jovial, kindhearted squire, thought so, at least, as he sat, ready for bed, before the cosy open fire, in dressing gown and slippers and listened to the gusty sweep of rain and wind outside.

First he had listened for the thousandth time to the diatribes of Professor Jogram, his perpetual guest and friend, against the bluff, weather-beaten Captain Cruickshank, a venerable shipmaster, who had dared to take issue with the professor over certain theories of navigation, which the latter had embodied in a book on the subject half a dozen years before. It mattered not that the two old men had never met each other. Their vituperation was none the less acrid and animated because it was exchanged in the public prints. But the friends of each endured much.

Then when the genial Sir Jasper had got the professor safely in bed, slightly the worse for wine, he had welcomed a tired and sorely pressed young couple, whose chaise had broken down, almost before his door. The elopers, as they confessed they were to Sir Jasper, had hardly been securely installed in their rooms, before another party arrived, also seeking refuge from the inclement weather and, incidentally, news of the very couple who had preceded them.

THUS Sir Jasper learned that his latest guests were the grizzled Captain Cruickshank, himself, and his wife; and that their pretty daughter, Dorothy, and the dashing Captain William Westwood, of His Majesty's Royal, Loyal Light Horse, were the other couple.

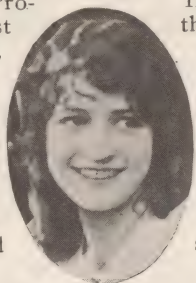
Later, when the old sea-dog, in his turn, had drunk too deeply of Sir Jasper's wine, the squire, with grim humor, had put him to bed with his ancient enemy, Professor Jogram, trusting that the two, on awaking, might compose their differences. After which Sir Jasper had retired, himself, to the room where first we have seen him. It was, indeed, a record night of happenings in Thorn-dyke Hall.

Perhaps it was the excitement of the evening that caused the squire to toss uncomfortably on his pillow during all that night. Or it may have been the blushing, girlish face of the gentle Dorothy that lingered in his thoughts. For Sir Jasper, despite all his fatherly kindness of heart and forty odd years, still harbored those seeds of romance in his breast which are wont to vanish with a man's youth.

In the morning, rising early for a walk in the garden before breakfast, he

*Written from the Screen
Version of the Famous
Play by Duane J. Kertyn*

realized this, himself. For the fair Dorothy had risen before him and Sir Jasper felt his heart leap as he saw her.



MARGUERITE SNOW
as "Dorothy
Cruickshank."

He quickly put from him the thoughts that came tumbling one upon another, however, as they met and walked along together. Yet he reveled, with a new delight, in the girl's shy confidences, he knew not why. Nor could either of them have told why it was that both their hands trembled as she took from him a spray of flowers he had plucked.

"Rosemary," she said softly, as she pinned them on her gown. "That's for remembrance." Then she added, impulsively, yet more softly, "I shall never forget you, Sir Jasper, and your kindness to us."

SIR JASPER winced at the final word, but he bowed an instant over Dorothy's dimpled hand and with a nod of encouragement, turned toward the house. For he had told the girl of her parents' coming and had promised his good offices in bringing a happy ending to her romance.

How well he fulfilled his promise, and how he even adjusted the differences between the vindictive rivals, Professor Jogram and Captain Cruickshank, need not be detailed here. It is enough to say that when gentle Dorothy was called to the breakfast room, where all the rest were gathered, she was astounded to find her mother tearfully embracing the gallant Captain Westwood, while her father discussed vehemently but without heat, with Professor Jogram, certain of the questions of navigation which had been their bone of contention for years.

IT was arranged that all should go to London, where the quondam elopers would be quietly wedded with all due form and ceremony, yet hardly had they arrived there when an event happened which threw everything into confusion.

Dorothy had gone to the stable of the inn, where the party lodged to give some sugar to Sir Jasper's favorite mare, and in some way the rickety structure caught fire. Caught in the burning loft, the girl might have perished but for the timely arrival of Sir Jasper, who rushed through the flames and bore her to safety, though at the cost of severe injury to himself.

Thereafter, Dorothy refused to hear

a word of her wedding until Sir Jasper's recovery was complete, a fact which wrought much disturbance in the heart of the gallant captain of light horse. Nor was Westwood's jealousy entirely without foundation, for within Dorothy's young heart had grown a wondrous warmth of affection and regard for the kindly middle-aged squire.

So it happened that upon a day when Westwood came upon Dorothy, writing in her diary, from the opened leaves of which peeped a recently pressed spray of rosemary, he demanded to see what she had written. Nor was he less disturbed at her refusal, than at the fact that she tore the page from the book and gave it, with the faded flowers, to Sir Jasper. He might have been even more so, had he read the written words.

AS for Sir Jasper, reading this revelation of her girlish heart in the privacy of his room, a host of tumultuous feelings overwhelmed him. For the first time he realized the depth of the sensations which Dorothy had roused in his kindly soul. He forgot the difference in their ages and the fact that he was, after all, but an interloper, and his first impulse was to declare his devotion to the gentle girl, whose acquaintance he had made such a short time before. It was Jogram, coming upon his friend unawares, who disturbed his reverie.

"You must not," he said gently, taking both of Sir Jasper's hands in his own. "A score of years ago—yes. But not now. Remember, the happiness of two young lives is at stake."

Sir Jasper thought long and deeply. Then he nodded assent. "You are right," he said, briefly. "It cannot be. But I must leave here to-night. I can't trust myself to remain."

Once more alone in his room, Sir Jasper read again, and yet again; the page from Dorothy's diary. Then he placed it sadly with the sprig of rosemary in an envelope and displacing a broken panel in the wainscoting carefully deposited both within. Then he re-adjusted the panel and turned to his packing.

That night he set out for Thorn-dyke Hall, leaving the lovers to find happiness together.

* * * * *



PAUL GILMORE
as
"Capt. Westwood."

Years afterward, when Captain and Mrs. Westwood had long been happy, with a grown family around them, old Sir Jasper made a pilgrimage to the inn, and in the same room, again broke open the panel in the wall and took from its hiding place a yellowed envelope. He mused long over its treasured contents and this time his reverie was not broken.

At last he lifted the sprig of withered rosemary tenderly to his tremulous lips.

"That's for remembrance," he said.

Metro Releases

IN THE ORDER OF THEIR PRESENTATION

"SATAN SANDERSON"

(5 Acts)

Orrin Johnson.....Rolfe Photoplays, Inc.

"SHADOWS OF A GREAT CITY"

(5 Acts)

Thomas Jefferson } Popular Plays and Players
Adelaide Thurston }

"THE COWBOY AND THE LADY"

(5 Acts)

S. Miller Kent.....Rolfe Photoplays, Inc.

"THE HEART OF A PAINTED WOMAN"

(5 Acts)

Mme. Petrova.....Popular Plays and Players

"THE HIGH ROAD"

(5 Acts)

Valli Valli.....Rolfe Photoplays, Inc.

"THE SHOOTING OF DAN MCGREW"

(5 Acts)

Edmund Breese.....Popular Plays and Players

"CORA"

(5 Acts)

Emily Stevens.....Rolfe Photoplays, Inc.

"THE MIDDLEMAN"

(5 Acts)

Albert Chevalier.....Metro Pictures Corporation

"FOUR FEATHERS"

(5 Acts)

Howard Estabrook.....Dyreda Art Film Corporation

"HER OWN WAY"

(5 Acts)

Florence Reed.....Popular Plays and Players

"FIGHTING BOB"

(5 Acts)

Orrin Johnson.....Rolfe Photoplays, Inc.

"MY BEST GIRL"

Max Figman.....Rolfe Photoplays, Inc.

"ALWAYS IN THE WAY"

(6 Acts)

Mary Miles Minter....Columbia Pictures Corporation

"THE FLAMING SWORD"

(5 Acts)

Lionel Barrymore } Rolfe Photoplays, Inc.
Jane Grey }

"GREATER LOVE HATH NO MAN"

(5 Acts)

Emmet Corrigan.....Popular Plays and Players

"MARSE COVINGTON"

(5 Acts)

Edward Connelly.....Rolfe Photoplays, Inc.

"THE RIGHT OF WAY"

(5 Acts)

William Faversham.....Rolfe Photoplays, Inc.

"THE SECOND IN COMMAND"

(5 Acts)

Francis X. Bushman } Quality Pictures Corporation
Marguerite Snow }

"THE SEALED VALLEY"

(5 Acts)

Dorothy Donnelly.....Metro Producing Company

"THE VAMPIRE"

(5 Acts)

Mme. Petrova.....Popular Plays and Players

Metro Releases

"A ROYAL FAMILY"

(5 Acts)

Ann Murdock.....Columbia Pictures Corporation

"WHEN A WOMAN LOVES"

(5 Acts)

Emmy Wehlen.....Rolfe Photoplays, Inc.

"HER GREAT MATCH"

(5 Acts)

Gail Kane.....Popular Plays and Players

"DESTINY, or THE SOUL OF A WOMAN"

(5 Acts)

Emily Stevens.....Rolfe Photoplays, Inc.

"THE SILENT VOICE"

(6 Acts)

Francis X. Bushman } Quality Pictures Corporation
Marguerite Snow }

"THE BRIDGE, or THE BIGGER MAN"

(5 Acts)

Henry Kolker } Rolfe Photoplays, Inc.
Renee Kelly }

"AN ENEMY TO SOCIETY"

(5 Acts)

Hamilton Revelle } Columbia Pictures Corporation
Lois Meredith }

"THE SONG OF THE WAGE SLAVE"

(5 Acts)

Edmund Breese.....Popular Plays and Players

"EMMY OF STORK'S NEST"

(5 Acts)

Mary Miles Minter....Columbia Pictures Corporation

"THE FINAL JUDGMENT"

(5 Acts)

Ethel Barrymore.....Rolfe Photoplays, Inc.

"MY MADONNA"

(5 Acts)

Mme. Petrova.....Popular Plays and Players

"HER RECKONING, or TABLES TURNED"

(5 Acts)

Emmy Wehlen.....Rolfe Photoplays, Inc.

"PENNINGTON'S CHOICE"

(5 Acts)

Francis X. Bushman.....Quality Pictures Corporation

"THE WOMAN PAYS"

(5 Acts)

Valli Valli.....Columbia Pictures Corporation

"ONE MILLION DOLLARS"

(5 Acts)

William Faversham.....Rolfe Photoplays, Inc.

"BARBARA FRIETCHIE"

(5 Acts)

Mary Miles Minter.....Popular Plays and Players

"A YELLOW STREAK"

(5 Acts)

Lionel Barrymore } Columbia Pictures Corporation
Irene Howley }

"THE HOUSE OF TEARS"

(5 Acts)

Emily Stevens.....Rolfe Photoplays, Inc.

"ROSEMARY"

(5 Acts)

Marguerite Snow.....Quality Pictures Corporation

"BLACK FEAR"

(5 Acts)

Grace Elliston.....Rolfe Photoplays, Inc.



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FRANCIS X. BUSHMAN in The Yellow
Dove and Richard Carvel

(Quality Pictures Corporation)

EDMUND BREESE in The Way of the Strong

(Popular Plays and Players)

MME. PETROVA in What Will People Say?

(Popular Plays and Players)

MARY MILES MINTER in The Rose of the Alley

(Rolfe Photo Plays, Inc.)

VALLI VALLI and GEORGE LEGUERE
in Booth Tarkington's "The Turmoil"

(Columbia Pictures Corporation)

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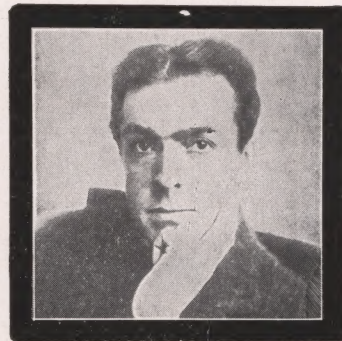
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